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AND

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CHAPTER I

THE MUSEUM AND ART GALLERY, CHANDIGARH

On May 6, 1968, a new museum appeared on the map of India. Inaugurated by Dr. Triguna Sen, Union Minister of Education, at Chandigarh, it is distinctive in many ways. It has a most beautiful building designed by Le Corbusier—a great architect of the modern age. Besides it has the largest collection of Gandhara sculptures, Rajput miniatures and contemporary paintings in India. As you enter the building you would be enchanted by the high pillars of the grand hall which looks like a monumental sculpture. The glamorous textiles and wall hangings are the pride of Indian craftsmanship which further add to the charm of the building.

Brief History

This museum, like the city of Chandigarh, owes its existence to the partition of India in August, 1947. The collection of art objects in the Central Museum, Lahore, was divided on 10th April, 1948. East Punjab received forty per cent of the collection which mainly consists of Gandhara sculptures, and miniatures of the Mughal, Basohli and Kangra Schools. The sculptures and paintings which were reproduced in books were not divided and were retained by the Pakistan Government. Similarly the archaeological materials from Mohenjodaro and Harappa were also not divided as these sites were in Pakistan and the exhibits were retained for site museums.

In the month of April, 1949, the exhibits were received and temporarily stored at Amritsar and then moved to Simla where they were displayed in a church and an adjoining building called 'Manse'. This temporary museum was inaugurated by S. Ujjal Singh, Finance Minister, Punjab, in 1952.

The Punjab Government shifted to Chandigarh in 1954. However, accommodation for the museum was not available at

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Chandigarh and as such the exhibits were shifted to the Moti Bagh Palace at Patiala. For a while it was almost decided that the museum should be permanently located in the Moti Bagh Palace. This would have been disastrous as very few people would have gone to Patiala to see the exhibits in that palace which is so far away from the inhabited area. Dr. M. S. Randhawa requested the Punjab Government to have the matter examined dispassionately by an expert. Dr. W. G. Archer, Keeper Emeritus of the Indian Section, Victoria and Albert Museum, London, who had come to India to study Indian paintings, was selected as an expert and was asked to report on the suitability of the Moti Bagh Palace for the museum. He inspected the palace and submitted a report in March, 1960. He was of the view that it was entirely unsuitable to serve as a museum as it was constructed as a residence and had a large number of windows and fire-places which severely limited display surface. An examination of this report by the Punjab Government led to the decision that the museum should have a building of its own at Chandigarh. As a result a proposal for a new museum building was included in the III Five-Year Plan of Chandigarh Capital Project Scheme. The plan of the museum was prepared by Mons. Le Corbusier and was finally approved by the Museum Advisory Committee on 9th November, 1962.

In 1962, India was attacked by China. Emergency was announced and many schemes of a constructive nature suffered. The Punjab Government decided not to proceed with the construction of the museum. Dr. M. S. Randhawa, who had been taking personal interest in the museum scheme, felt greatly perturbed when he came to know of this decision. He had a sleepless night at the P.W.D. Rest House at Kharar, where he was staying on November 12, 1962, and the following day he wrote a letter to S. Partap Singh Kairon, Chief Minister, Punjab, which is reproduced below:—

My dear Kairon Sahib,

This letter deals with the Punjab Museum of Arts and Crafts. Since the partition this project has passed through

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many vicissitudes. Though all other institutions have been rehabilitated and many new ones have been established, this institution is still homeless. After being moved from Simla, it was temporarily located in Moti Bagh Palace, Patiala. Some time ago the palace was sold to the All-India Sports Organisation at a handsome price. Then a decision was taken by the Punjab Government that the Punjab Museum of Arts and Crafts will be located at Chandigarh in the Leisure Valley close to the Government School of Arts as originally envisaged in Chandigarh Capital Project Scheme. Accordingly this project was included in the Third Five-Year Plan of the Capital Project. The plan for the building was designed by Mons. Le Corbusier and was finally approved by the Museum Advisory Committee at one of its meetings. At the meeting of the Museum Advisory Committee, held on 9th November, 1962, it was stated by the representatives of the Capital Project Organisation that the work of laying foundations has been let out to Messrs. Mackinnon Mackenzie & Co., who are taking steps to drive the piles. For this a contract of Rs. 2½ lakhs has been signed and the work is in progress. It is now learnt that the project is likely to suffer at this stage. This would be a grave loss to the cultural life of the Punjab in general and Chandigarh in particular. The Arts and Crafts Museum will be of great value to the people of the Punjab and particularly to the student community. It is proposed to arrange the exhibits in a chronological order, showing how concepts of creative work have changed throughout the ages. The life of the people and their ideas and thoughts which moved them, will be shown in the paintings and sculptures. Apart from original paintings and sculptures, copies of the famous paintings from Ajanta and Bagh caves have been specially prepared for this museum. Besides, after Lahore (Pakistan), the museum possesses the largest collection of the world famous Gandhara sculptures. A unique collection of Kangra, Basohli and Rajasthani miniature paintings has been built up during the last ten years.

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I cannot describe what it has meant to me in terms of the effort put into research and the patient exploration of most inaccessible places in the Punjab hills and Rajasthan. Much time and thought has been expended in acquiring these collections. Besides very valuable additions have accrued to the museum from the Patiala collections. The value of all these collections is not less than Rs. 40 lakhs in terms of money values. These values will rise as time passes on and appreciation of art objects increases in this country. After the National Museum of Delhi this is going to be the richest museum in India, from the point of view of collections of its paintings, particularly miniatures.

If the construction of the building is stopped, it will mean that all the exceedingly valuable exhibits will just be lying in a dump, instead of being displayed in a proper building as was originally planned. Many crores of rupees have been spent on buildings of all types in Chandigarh. With its modern architecture and its colourful landscaping, Chandigarh, no doubt, appears an impressive city. But it is a city without a soul. Unless hearts and minds of the people are exposed to works of art and elevated to a higher creative plane, they generally tend to remain at the animal level below the texture of civilisation which we wish to build in our country. This is particularly true of the people of our Punjab who are undoubtedly interested in eating well and dressing in a flamboyant manner, but in appreciation of delicate thought and achievements of human spirit, they betray distressing insensitiveness. May be it is due to the various invasions which upset our culture. It is a sensitive mind which is a creative mind, whether it is in the realm of art or science. Hence it should be the endeavour of a progressive state to foster in every possible manner the qualities of spiritual life, particularly among the coming generation.

If economies are desired there is a choice available in the sense that the Museum of Knowledge which is still in the

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planning stage, can be postponed. To stop the construction of the Museum of Art, for which there is a provision in the plan, and which has been pending for such a long time, and has just been started, would be indeed a cruel blow to the cultural life of the State.

All this effort in planning and collecting the exhibits has been possible due to the personal support which you have extended to this project, and to me, in my efforts in this direction for the last ten years. If the museum is not built now it will never be built. May I earnestly and respectfully submit that the work may be allowed to proceed as already planned, though it may be spread over a slightly longer period ? For this step the present and the future generations of Punjab will be for ever beholden to you.

With my best regards,

Yours sincerely,

M. S. Randhawa.

The building had already been started and the foundations were being laid. When the firm of contractors who were laying the foundations and sinking piles learnt about the decision of the Punjab Government to stop the work, they threatened to bring a suit against them. This event, coupled with the persuasion of Dr. Randhawa, ultimately led to the revival of the scheme and construction work was allowed to proceed.

It was also decided to bring the exhibits which had been stored in the Moti Bagh Palace at Patiala to Chandigarh. They were brought to the newly-completed Government Arts School building, which adjoins the museum building, in 1962 where a part of the collection was on temporary display.

On November 1, 1966, Chandigarh became a Union Territory administered by the Government of India. This proved a boon to the museum and the construction work which had been lingering on for the last four years received a

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push. Very large depressions on the north and west of the museum building were filled. This in itself was a stupendous effort.

Dr. Grace Morley's Report

Dr. Grace Morley, Adviser on Museums with the Ministry of Education, Government of India, was invited to examine the museum and to make recommendations regarding staff. Dr. Morley paid a visit to the museum on February 23, 1967 and she submitted a report on March 3, 1967. She realized that the museum building which is a monument of creative contemporary architecture by a recognized master in the field, necessitated a completely different kind of gallery furniture and a new and unique mode of installation of exhibits. Referring to the collections and the building she observed, "The building is a distinguished monument in its own right. Its cost is, I was told, approximately Rs. 23 lakhs. The collections are of major importance for India; the largest and finest group of miniatures of the Punjabi Pahari courts in the world; and Gandhara sculptures, and both represent high points of achievements of art in the Punjab at their respective periods. Their value in monetary terms is enormous for market prices in this particular, very much sought-after type of Indian art are at present very high and sure to continue to increase.

A large purchase programme for contemporary art was launched about 1962. I was informed that the equivalent approximately Rs. 20 lakhs has been devoted to the acquisition of paintings, sculptures and works of graphic art, selected with care to represent the art and artists of the country at large in the most distinguished examples available. This collection promises to become one of the most important collections of modern Indian art in the country, perhaps in its size and quality even challenging the collection of the National Gallery of Modern Art, New Delhi.

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Because of the building, and of the new type of presentation that it will require for all material exhibited in it, it can be anticipated with confidence that when the Chandigarh Museum opens, it will be recognized not only as a major museum in India, as it will necessarily be by virtue of its collections as well as by its building and new modes of presentation, but certainly it will be hailed throughout the world as an outstanding museum institution.

Chandigarh itself has a tourism potential, especially internationally, as yet most inadequately developed. The Chandigarh Museum, when complete and functioning, will add tremendously to the city's importance as a tourist attraction."

Plan of the Museum

Le Corbusier designed this building as an extension of his already established philosophy, where he conceives of such Institutions as ever growing and ever expanding. It is designed to provide architectural harmony in its interiors by the use of colour as well as by means of structure with spaces flowing into one another, allowing long and deep uninterrupted views. This building is a unique example in the designing of art galleries which will stand as an architectural monument.

The Museum and Art Gallery

The basic plan of the museum building is based on a grid system of columns and beams, and is a square 165 ft. by 165 ft. The main building is divided vertically into three levels with heights of 9 ft. 9 inches and 7 ft. 6 inches. Level 1 is 33,000 sq. ft.

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and has the reception hall, storage, cafeteria, workshop and lecture hall. The main display galleries are on level 2 which covers an area of 23,000 sq. ft. Level 3 comprising 6,300 sq. ft. has the administrative block with the curator's office, research rooms and library. Communication is through the centre of the square by means of a ramp, and additional provision has been made for a goods lift and service staircase to carry exhibits to the different levels. 20 per cent of the area has been utilized for communication, while 80 per cent of a total of 63.400 sq. ft. are used for the rest of the museum.

It is a museum in which lighting by daylight has been used to advantage. Light is admitted from the North-East and South-West sides through the sky-light openings louvered to prevent the direct rays of the sun from penetrating into the galleries. In addition to this, a system of top lighting is provided along the entire length of the building from North-East to South-West. Handled with thought and imagination this provides the right intensity of lighting for the correct illumination of various objects of art. Facilities for the disposal of rainwater have been made so that it runs into pools through canals that are laid out on two sides of the building.

The Library

A reference library containing over three thousand rare books on art has been provided in the Museum to meet the need of scholars and students. The library includes a gift of books and manuscripts from the personal library of Dr. M. S. Randhawa.

Other Facilities

Every care for the comfort of the visitors has been taken by providing artistic furniture in the galleries so that the visitor can meditate on the works of art.

A modern cafeteria caters for the needs of the visitors.

An auditorium and a temporary exhibition hall are also being added.

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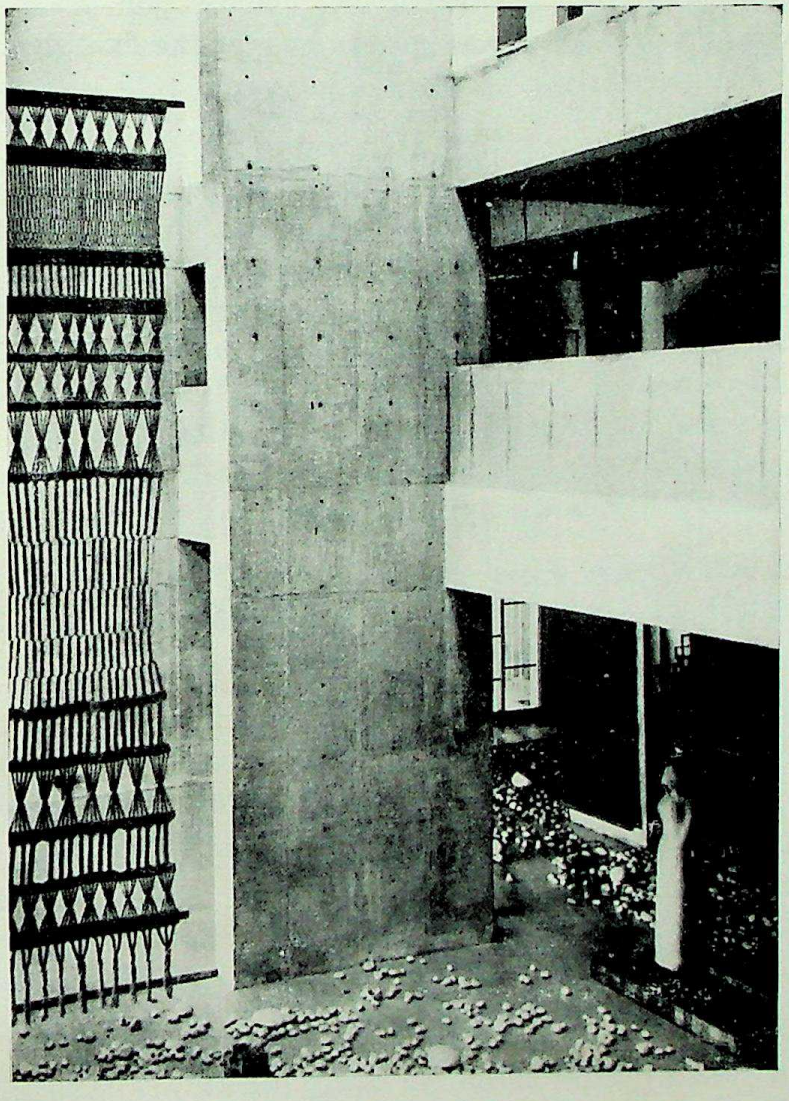
Storage

Another salient feature which requires special mention is the storage facility provided in the stack rooms. Unlike other museums, ample space for the storage of museum objects has been provided. Sliding screens are provided for the storage of modern paintings. The stores serve as visual galleries for the study of the scholars who may be interested to see more objects than those on display.



The reception hall

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Display

However rich a museum may be in its collections, it is display that matters most. Since a great variety of objects were required to be displayed, the services of a modern designer capable of devising suitably modern type of furniture, display screens, show-cases, etc., were needed. The museum has been fortunate in having the services of an eminent decorator and display artist in Mrs. Ratna Mathur Fabri, to arrange the exhibits. She has completed the whole job with great distinction and much credit goes to her for the fine display.

Art Collections

The galleries are classified as under:—

(1) Gandhara Sculptures.

(2) Miniature paintings.

(3) Modern paintings and sculptures.

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CHAPTER II

THE GRAECO-BUDDHIST ART OF GANDHARA

When Alexander of Macedon died in 323 B.C. a number of his generals set up independent Kingdoms. The whole of western Asia (present day Syria, Lebanon, Iraq, Iran and Afghanistan) became Hellenistic; Graeco-Roman fashions, customs and art, coins, language and dresses dominated. Most people were Asians, many intermarried with Greeks and Romans. New religions sprang up among them like Mithraism, Isis worship, Manichaenism and also Christianity.

About the first century B.C. a large number of these foreigners settled in the Buddhist border Kingdom of Gandhara that stretched from the Kabul Valley to Rawalpindi. Most of these settlers were converted to Buddhism, built monasteries, temples, and stupas, and created a vigorous art movement, the so-called Graeco-Buddhist art of Gandhara. Though superficially there were Graeco-Roman elements in this art, it was essentially an Indian art. These Hellenistic elements continued under the central Asian rulers, the Kushanas, who conquered Mathura and Gandhara by the 2nd century A.D.

Stylistically, Gandhara Art develops exactly like Indian art in other parts of India where there appear no Hellenistic elements at all. The four distinct periods are:

1st: The archaic or primitive style. Hellenistic elements are few. Figures are stiff and lifeless. The composition is clumsy and poor (1st century B.C. to about 250 A.D.).

2nd: Classical style. Complete mastery of form, lovely idealization. Peace, serenity and dignity prevail. Much more Hellenistic influence (About 300 to 500 A.D.). Until now all sculpture in Gandhara is in schist stone.

3rd: The mannerist style. The rigid canons of beauty of the classicist are slowly given up for novelty, more agility,

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This chapter has been contributed by Dr. C. L. Fabri.

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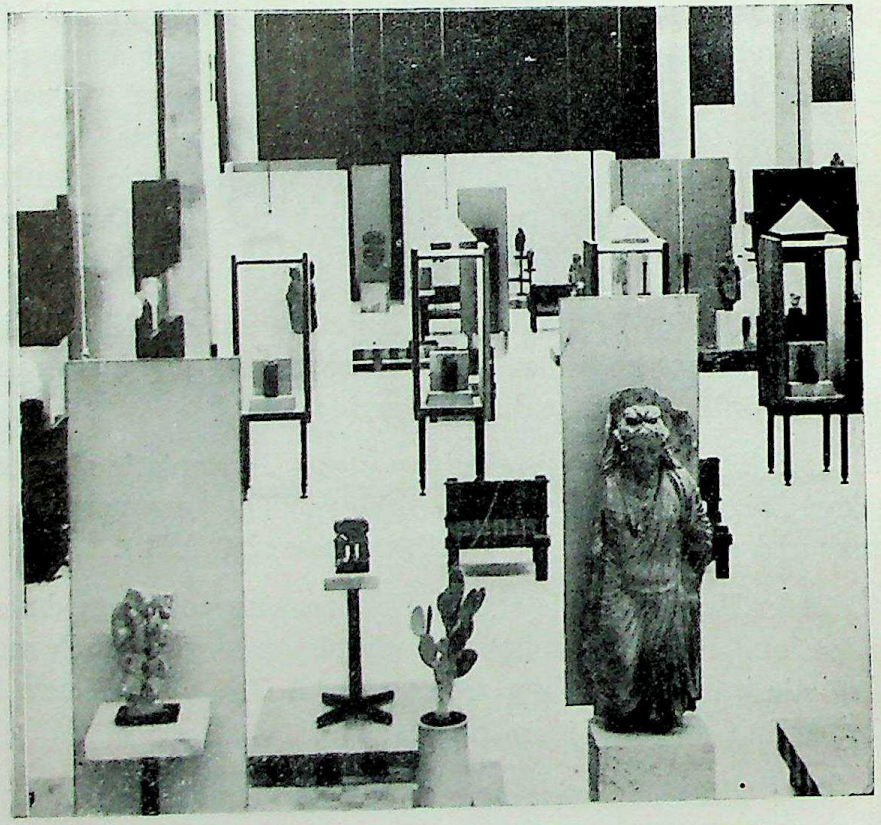
richer decoration and a more romantic concept of beauty. A great deal of late Hellenistic influence. (About 500 A.D. to 650 A.D. with gradual introduction of stucco, though schist stone is still much used.)

4th: The baroque style. As in all parts of India where no Greek element ever penetrated, mannerism is followed by a romantic love of grace, individualism, dramatic surprise. Composition is crowded, full of movement, and profusion of ornamentation. (From about 650 A.D. to about 800 A.D. by which time there is very little Gandhara Art, mostly near Kabul.)



Display of Sculptures in Gandhara Gallery

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THE BUDDHA IMAGE

In the first 450 years after the death of the Buddha, he was never depicted in human form. Only symbols were used, such as his foot-steps, the Buddhist wheel of the Dharma, the Bodhi Tree, or the Stupa.

But Buddhism was slowly changed into a religion with worship and prayer, and it was in the Gandhara country that the many foreign converts clamoured for an image of the Buddha, and created a Buddha image in human form. Naturally, this was a purely artistic invention, for the Buddha had been dead for 450 years, and no one knew what he looked like. Now, as in the mind of these newly converted Graeco-Romans and Asians the Buddha was half a philosopher, and half a God, they invented a Buddha image that is, in fact, half a Greek wandering philosopher and half a handsome God.

For many centuries they could not even decide whether he had a moustache or not and there exist many Buddha images with moustache. Later, the moustache disappears. On the other hand almost all Buddha images show him with curly or with wavy hair, which is strange, as he must have been clean shaven for he had cut off his hair. Many images give him a protuberance on the top of his head (Ushnisha), very long earlobes, and a "radiance" on the forehead (Urna); a few show a web between his fingers.

It is this image, invented at Gandhara, that was accepted in Mathura (one of the satrapies of the Kushana Emperors) and then spread rapidly to the rest of India, but with fewer Hellenistic features. By the first century A.D. similar Buddha images were made in South India too (Amaravati, Nagarjuna Konda). It must be emphasised that all these images are pure invention and in no way likenesses.

By the 6th century A.D. the first attempts were made to show the Buddha with some jewellery; in the 7th and 8th century, many Buddhas appear with necklaces, crown, earrings, armlets and bracelets.

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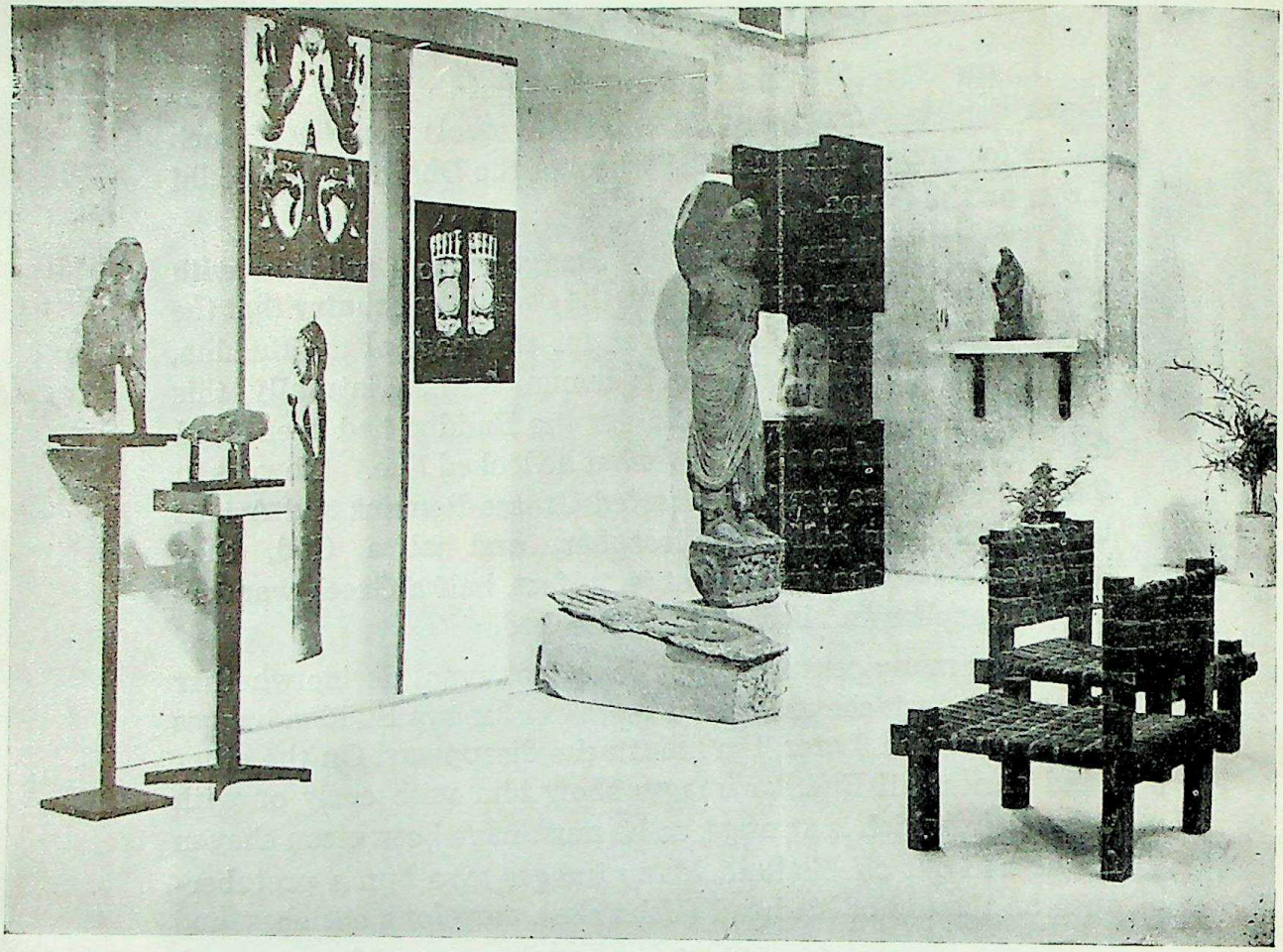

The Gandhara Gallery

THE KASHMIR TERRACOTTAS

The terracotta figurines here displayed come from two sites in Kashmir; a large ruined monastery at Ushkar (The ancient Huvishkapura) near Baramula founded by King Lalitaditya Muktapida II between 700 and 732 A.D., and from the neighbourhood of Akhnur in Jammu where there must have been a similar monastery, but of which nothing now remains except a few brickbats and fragments of terracottas. Altogether 36 heads are known, the majority of them purchased by the former Central Museum, Lahore.

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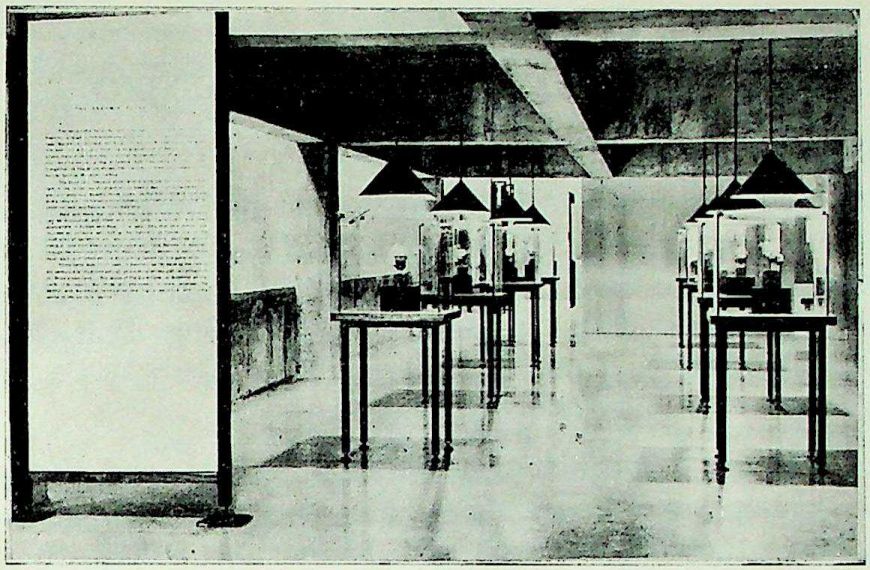

Stucco Buddha heads from Kashmir

The style is a baroque style, with a wide variety and individualism in the faces, lavish attention to head-dress, rich ornamentation, plenty of jewellery. Buddha heads appear for the first time with coronets and a necklace. The baroque artist loved ornamentation so much that he could not bear any figure without jewellery.

Here and there the last, minimal traces of Hellenistic elements can be discovered, and these at a time when Hellenicism was dead everywhere in Europe and Asia. It is very likely that this school was founded by artisans who had worked at Taxila, one of the chief sites of Gandhara art, where artistic activity declined around 700 A.D., and from where artisans could well have flocked to Kashmir through the short route of the Pir Panjal range to Baramula, about three days' walk and taken service with a King famed for his generosity.

Terracotta was much used in Kashmir as far back as the 2nd to 4th century A.D. (Kushana Period), at the site called Harwan (a contraction of "Shad-Arhad-Vana", "The Grove of Six Arhats" or Buddhist saints, north of Srinagar). But those are preclassic in style, whereas the Akhnur and Baramula terracottas are highly sensitive and lovely works of the baroque period.

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CHAPTER III

A BRIEF REVIEW OF INDIAN PAINTING

I. AJANTA PAINTINGS

Painting in India in the historical period had its birth in the cave temples of Ajanta about 200 B.C. There are 29 caves at Ajanta carved out of an arc-like cliff. These magnificent caves decorated with sculpture and painting knit into a harmony of colour and form are among the world's most fascinating art galleries.

These caves are of two types—the *viharas* and *chaityas*. The *viharas* are monasteries which were used as boarding houses by the monks. They are rectangular halls with cells on three sides. The *chaityas* were temples meant for religious assemblies and contemplation. They had a long vaulted nave with two pillared aisles at sides. At the back was the circular stupa which contained remains of the Buddha or of a Buddhist saint.

The walls, ceilings and pillars of nearly all the 29 caves were once adorned with paintings. Now paintings remain in 13 caves only, out of which specially interesting ones are in six caves, viz., caves I, II, IX, X, XVI and XVII. Out of these paintings, those in cave X are the oldest and have been ascribed to the middle of 2nd century B.C.

Who were the patrons of this art ? Historically they are associated with the Vakataka dynasty of Berar which ruled from 275-550 A.D. The main patrons of painting and sculpture in these caves apart from Vakataka kings were the Buddhist merchants who carried on a prosperous trade with the Mediterranean countries from the ports on the west coast of India. They offered their wealth to the Buddhist monks who employed artists to paint scenes from the life of the Master for the good of their own and their clients' souls.

This chapter has been contributed by Dr. M. S. Randhawa.

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The main themes of the Ajanta paintings relate to the chief events in the life of the Buddha and the Jataka stories which describe his previous incarnations.

The Ajanta paintings are characterised by supple naturalism and fluid grace. In them we see the rhythmic line which remained the basis of Indian painting in the succeeding centuries. There is also a sense of relief and roundness in them, and the figures stand out in the darkness of the caves, giving an impression of a living humanity.

The art of Ajanta influenced paintings in the Buddhist world outside India too. The opulent beauty of Ajanta women is again seen in the paintings of the early sixth century at Sigiriya in Ceylon. Ultimately the art of Ajanta reached Afghanistan and Central Asia in the eighth century. Frescoes in which the ideals of female beauty of China and India are compounded were painted in Khotan and Turfan. Paintings in the caves of Tun Huang in China also show the influence of the art of Ajanta.

In this museum, there are a number of copies of masterpieces from Ajanta caves, prepared by artists of Hyderabad.

2. JAIN PAINTING

In the 12th century A.D. wealthy Jain merchants of Gujrat began to patronise artists to illustrate their religious text, the *Kalpasutra*. Early Jain paintings are on palm leaves. In the 13th century Muslim invaders introduced hand-made paper. Jain painters changed over to paper though the long narrow format of the palm leaf manuscript persisted.

Jain painting makes lavish use of gold, blue and red colours. Figures are opulent with sharp chins and noses. The face is shown in three-quarter profile with an eye projecting into space. Persian influence is seen in colours, costumes of some male figures and in decoration of borders. Narration, not expression, is the dominant purpose of Jain art.

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3. CENTRAL INDIAN PAINTINGS

(MANDU AND MALWA)

Painting at Mandu in Malwa developed under the patronage of Ghiyas-ud-Din (1468-1501) and his son and successor Nasir-ud-Din (1501-1512). About 1500 A.D., a volume on cookery termed the *'Niamat Nama'* was produced with fifty superb illustrations. In these paintings we see the mingling of Persian and Jain traditions. The projecting eye of the Jain painting disappears and there is a tenderness and poetry which did not exist in the Jain paintings. Painting at Mandu continued to flourish during the time of Baz Bahadur (1531-1561). The artists used strong primary colours : yellow, deep green and red. The drawing is precise and the trees and foliage are simplified and stylised. Painting in the Mandu style influenced painting in Malwa, the Deccan and Mewar.

Now we deal with three series of paintings which have provided a puzzle for the critics of Indian art on which conflicting views have been expressed. These paintings have been given the unaesthetic title of '*Kulahdar* group' on account of the skull caps worn by the males around which turbans are twisted. These are paintings of the *Laur Chanda* series some of which are now in the Lahore Museum and Chandigarh Museum, the paintings of the *Chaura Panchasika* series in the N. C. Mehta collection in the Gujrat Museum, Ahmedabad, and the *Gita Govinda* series in the Prince of Wales Museum, Bombay. Basil Gray was the first scholar to study the paintings of the Laur Chanda. He regarded them as paintings of pre-Mughal style in Western India. W. G. Archer was the first to point out that the paintings of the Chaura Panchasika series were possibly painted at Mandu and those of the Gita Govinda in Mewar in the middle decades of the sixteenth century.

The romance of Laurik and Chanda was a popular theme of folk ballads in Eastern Uttar Pradesh, Bihar, Bengal and Chhatisgarh. The earliest narrative poem on this romance

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was composed by Maulana Daud under the title '*Chandayana*', in 1379-80 A.D. under the patronage of Jauna Shah, Khan-i-Jahan, the Diwan of the Sultan Firuz Shah Tuglaq of Delhi. Maulana Daud came from Dalmau in the district of Rai Bareli.

These paintings are important in the sense that they are the creation of Indian artists before Mughal painting developed under the patronage of Akbar. If the Persian painting provided the warp, they provided the woof for the new style of painting.

4. MUGHAL PAINTING

Akbar (1556-1605) is the founder of Mughal painting. After he had consolidated his political power he built a new capital at Fatehpur Sikri where he collected artists from India and Persia. More than a hundred painters were employed, most of whom were Hindus from Gujrat, Gwalior and Kashmir. They worked under the two Persian master-artists, Abdus Samad and Mir Sayyid Ali, but they were encouraged and inspired by Akbar.

The stories of Amir Hamza, an uncle of the Prophet, were illustrated by Mir Sayyid Ali. The paintings of the Hamza-nama are of large size, 20″ × 27″ and were painted on cloth. They are in Persian Safavi style. Brilliant red, blue and green colours predominate; the pink eroded rocks and the vegetation consisting of planes and blossoming plum and peach trees are reminiscent of Persia. However, Indian tones appear in later work as Indian artists were trained.

Akbar was also interested in Hindu classics and he ordered his artists to illustrate the epics of the *Ramayana* and the *Mahabharata*. The illustrated *Mahabharata*, called *Razmnama*, now in the Palace Museum at Jaipur, contains 169 full-page paintings and was completed in 1581. The chief artist was Daswanth. There is one painting from this set in this museum.

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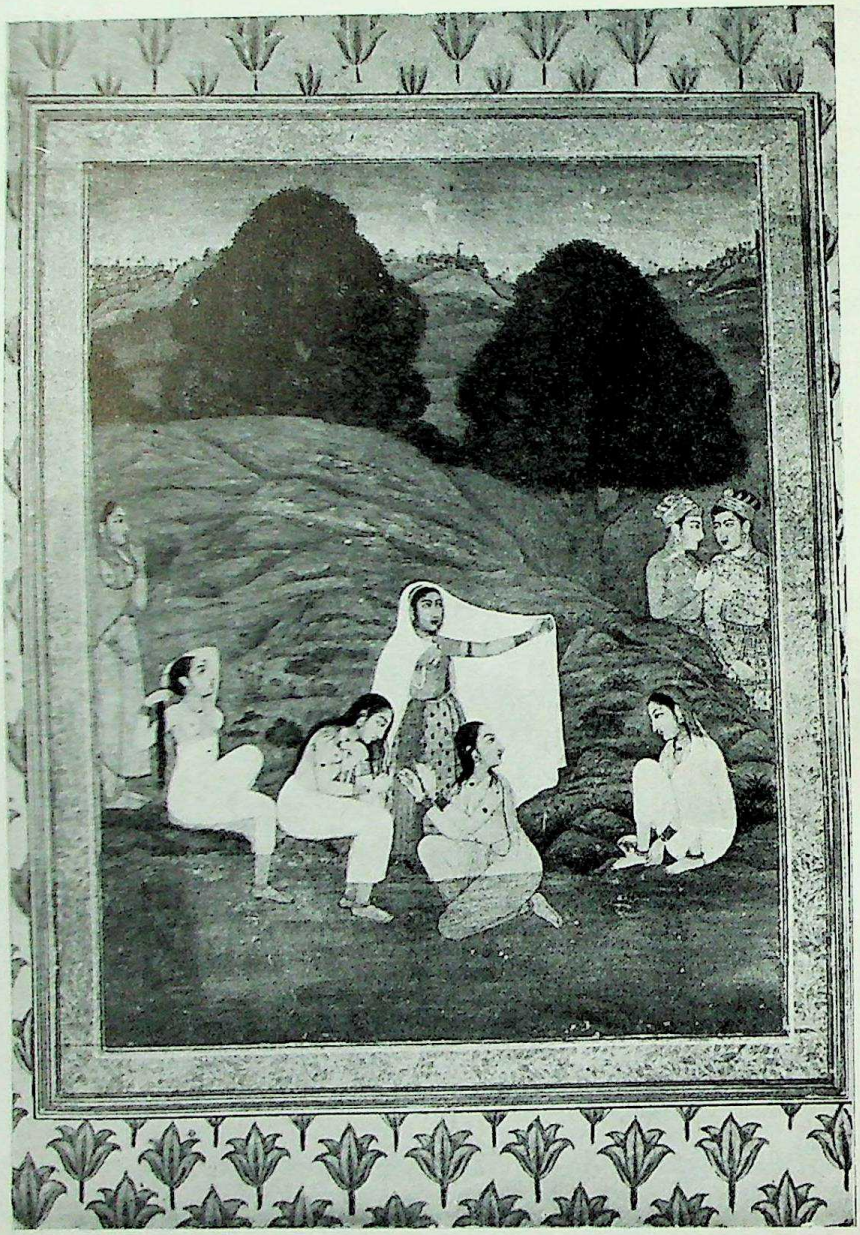

Baz Bahadur looking at Rupmati bathing
C. 1650, *Mughal*

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Much of the painting of the Akbar period shows a restless energy; the painters in their work reflected the exuberant activity of their patron. Figures are shown in hurried movement and the compositions are crowded. This is particularly so in the Timur-nama, Babur-nama and Akbar-nama, the great pictorial sagas of the Mughal rulers. Among the chief artists of Akbar-nama, Basawan excelled in depicting elephants, horses, and crowds of soldiers all in the thick of battle.

Jahangir (1605-1627), the son and successor of Akbar, was a lover of nature. Whenever he came across an unusual animal, bird or plant he asked his artists to paint it. His artist Mansur excelled in painting birds and animals and flowering plants.

Portraiture and durbar scenes were also encouraged by Jahangir. His most talented portrait painters were Abul Hasan and Bishan Das. In the portraits of Jahangir we see for the first time the nimbus painted behind his head. Albums of painting became fashionable. Some of the paintings have exquisite borders of floral arabesques painted in gold. Sometimes figures of birds and animals and elaborate landscapes are introduced in the borders.

Shah Jahan (1627-1658) continued the patronage of painting, though his passion was architecture. Portraits and durbar scenes were popular with the artists of Shah Jahan, chief among whom were Muhammad Faqirullah Khan, Mir Hashim, Muhammad Nadir, Bichitr, Chitarman, Anupchhatar, Manohar and Honhar. Portraiture was especially good. Some portraits have highly ornamented borders decorated with figures of men, plants and animals. Those of Shah Jahan are gorgeously nimbate. There are splendid durbar scenes of the Emperor on a dais or the Peacock Throne.

Painting achieved a new delicacy and romantic flavour in the reign of Shah Jahan. The rulers were no longer barbarians from beyond the mountains; painting reflected

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the warm sensuousness of India. Since it was a period of comparative peace, and the Mughal empire was confident of its security and power, themes of warfare and bloodshed disappeared. In their place came courtly splendour and magnificence, love and romance. The artists portrayed the romances of Laila and Majnu, Khusru and Shirin, Kamrup and Kamlata, and of Rupmati and Baz Bahadur riding by night.

Aurangzeb had no taste for the fine arts. Due to lack of patronage artists migrated to Hyderabad in the Deccan and to the Hindu states of Rajasthan in search of new patrons.

Farrukhsiyar (1712-1719) and his successor Mohammad Shah (1719-1748) were patrons of art. The scenes of luxury and enjoyment of the court were popular themes of the painters of this period. A favourite subject was that of Bhils hunting by night. Female figures are elongated and appear graceful. Male figures wear jamas which almost touch the ground. In 1739 Nadir Shah invaded India, defeated Mohammad Shah and occupied Delhi. Painting in Delhi received a mortal blow and artists migrated to Faizabad, Lucknow, Patna, Murshidabad in the East, Hyderabad in the South, Rajasthan in the West, and the Punjab Hills in the North.

5. RAJASTHANI PAINTING

The art of painting patronised by the Hindu rulers of Rajasthan and Punjab Hills, which succeeded Mughal painting, is called Rajput painting. During the Mughal rule Surat in Gujrat was the foremost port in India. Goods from the Middle East and Europe reached India through Surat and Indian manufactures were exported from there to the West. These trade routes passed through Rajasthan. The Rajas levied duty on the goods in transit and this and the trade in general was a good source of income to them. Thus they were able to employ artists including those who had left the court of Delhi.

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Apart from this there was also a spiritual revival in Hinduism. Worship of Krishna the loving God spread all over India. Krishna worship inspired the mystical literature of 12th to 16th centuries. This literature in its turn inspired the Rajput painting of Rajasthan and the Punjab Hills.

Mewar

Mewar was the premier State of Rajasthan. Rulers of Mewar belonged to the Sisodia clan of Rajputs. Their capital cities Chitor and later on Udaipur were cultural centres of importance where literature, architecture and painting received great encouragement. Rana Kumbha (1433-1468) was a distinguished scholar and musician. Udai Singh (1537-1573), after the destruction of Chitor by Akbar, built a new capital in 1559 on the Pichola Lake, named after him.

Karan Singh II (1620-1628) was a friend of prince Khurram and was familiar with Mughal painting.

Gallery of Rajasthani Paintings

Jagat Singh (1628-1652) was a patron of art. At this time in (1647) a magnificent series of paintings of the Bhagavata Purana was painted by the Muslim artist, Sahabdin. Sahabdin

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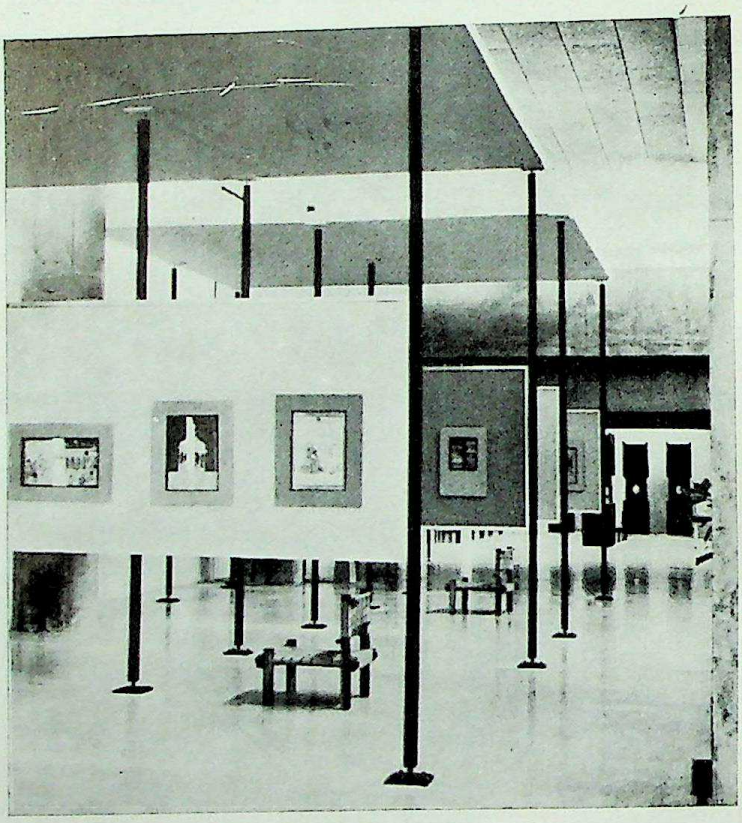
also illustrated the text of Sukar Kshetra Mahatmya in 1655. These paintings as well as a dated Ramayana of 1651-1652 are in the Victoria Hall Museum of Udaipur. The Mewar painting of this period is characterized by great and primitive vigour. Primary colours—reds, blues and yellows—are lavishly used. Archer describes it as a "style of virile intensity, characterised by glowing passionate colour, deft rhythm and robust simplification."



Gallery of Mewar Paintings.

Raj Singh (1652-1681) was also a keen patron of art. Illustrations of the Mahabharata, the tenth chapter of the Bhagavata Purana, the ballad of Prithvi Raj by the poet Chand Bardai which is known as Prithvi Raj Raso, the Rasikapriya of Keshav Das, Bana Bhatta's Kadambari, and the Panchatantra were all painted under the patronage of Raj Singh. Commenting on the paintings, Hermann Goetz observes, "The scenes are

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much simpler, but drawn with a sure hand, well composed and full of a joy of life and a fine sensitiveness of observation. They are far from any naturalism, and their individual components must still be accepted more as symbols than as exact descriptions of nature."

Two series of paintings of the Gita Govinda were painted for Sangram Singh (1710-1734) in 1723. A large series illustrating Sundar Singar was painted by the artist Jagannath in 1725. A series of 145 paintings illustrating the tenth chapter of the Bhagavata Purana, now in Victoria Hall Museum, Udaipur, were also painted during his period. Painting continued at Mewar till early 19th century.

Bundi

Painting began under Rana Chhatar Sal (1631-1659) who was made Governor of Delhi by Shah Jahan. During the long reign of Ummed Singh (1763-1791) Bundi painting attained its most accomplished phase.

Bundi artists had their own standards of feminine beauty, a receding forehead and chin, a strong nose and full cheeks and sharply penciled eyebrows. The landscape with its lakes, date-palms and plantains is also faithful to that of Bundi. Colours—pure blues, reds, yellow and greens—are boldly used. Design and composition are sure and strong.

Apart from portraiture, hunting, and durbar scenes, Ragamala was a favourite theme of Bundi artists. Bishan Singh (1771-1821) and his successor Ram Singh (1821-1889) continued to patronize art.

Marwar

As in other states of Rajasthan, a Jain style of painting flourished in Jodhpur in the fifteenth and sixteenth centuries. A Ragamala series of 1632 was painted at Pali in a style of folk art. Painting in the Mughal style developed

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under the patronage of Jaswant Singh (1638-1681), who served as the Viceroy of the Mughals for Malwa, Gujrat, and the Deccan. Many portraits of this ruler exist in the palace collection of Jodhpur, which indicates the presence of a considerable group of artists. Ajit Singh (1707-1724) continued the patronage of painting in the Mughal style. His successor Abhai Singh (1724-1750) was fond of dance and music and was also a keen patron of painting and literature. There is a lovely picture in the Jodhpur Palace in which he is shown listening to music. The elongated female figures and oval faces reflect the Mughal style of the Mohammad Shah period.

The late Jodhpur style characterised by lavish use of yellow, blue and green colours, spiral clouds on the horizon, reached its climax in the reign of Man Singh (1823-1843). In these paintings women wear bell-like skirts and men have side-whiskers, flat twisted turbans and accordion-pleated coats.

Bikaner

Rai Singh (1571-1612) was a distinguished general of Akbar. He built the fort of Bikaner in 1594. He was in contact with Mughal painting. Karan Singh (1631-1669), a contemporary of Shah Jahan and Aurangzeb, employed Ali Raza, a local artist. Ragamala and harem scenes were popular with the artists. Ustad Hamid Ruknuddin was a distinguished artist whose paintings are characterized by elegant nervous craftsmanship and delicate harmony of colours.

During the rule of Anup Singh (1669-1698) more artists came to Bikaner from Aurangzeb's court. Up to the middle of the 18th century, the Mughal style continued to influence Bikaner painting. In the middle of the 18th century there was a distinct change in style. The conventions of the Jodhpur style were adopted and paintings from 1787 onwards are hardly distinguishable from Jodhpur painting.

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Kishangarh

The Kishangarh State was founded by Kishan Singh, a younger brother of Raja Sur Singh of Jodhpur in 1611 during the reign of Akbar. Artists were already working at Kishangarh under Man Singh (1658-1706) and by the time of Raj Singh (1706-1748) the distinctive style of the State had evolved. There was a tendency to elongate the human figure, to make lavish use of green and to show panoramic landscapes. The most brilliant phase of Kishangarh painting began in 1748 when a remarkable ruler Sawant Singh ascended the throne. Sawant Singh was a poet and wrote verse on Krishnaite themes under the pseudonym of Nagaridas. He fell in love with a girl of humble origin whose real name is not known and was called Bani Thani. She was a beautiful woman and also an accomplished singer. He and Bani Thani spent much of their lives outside the State in Brindavan where they identified themselves with Radha and Krishna. Nihal Chand is the master artist to whom the best painting from Kishangarh is attributed.

The hallmark of Kishangarh painting is the portrayal of Radha and Krishna in an elongated face with a receding forehead, arched eyebrows, lotus-like eyes slightly tinged with pink, a sharp pointed nose, thin sensitive lips and a pointed chin. Radha's eyes reflect the Sanskrit ideal of feminine beauty, which compared them to lotus.

Painting in Kishangarh continued up to the 19th century and a series of paintings of the Gita Govinda was done in 1820 for Kalyan Singh.

Jaipur

The Rajas of Jaipur had a close connection with the Mughal Court. Raja Man Singh (1590-1615) was the foremost general of Akbar. The modern city of Jaipur was founded in 1727 by Jai Singh II. Early Jaipur painting was greatly influenced by the Mughal style. Under Partap Singh (1779-1803) the Mughal influence receded and a genuine Jaipur Rajput style made its appearance. Partap Singh employed some 50 artists.

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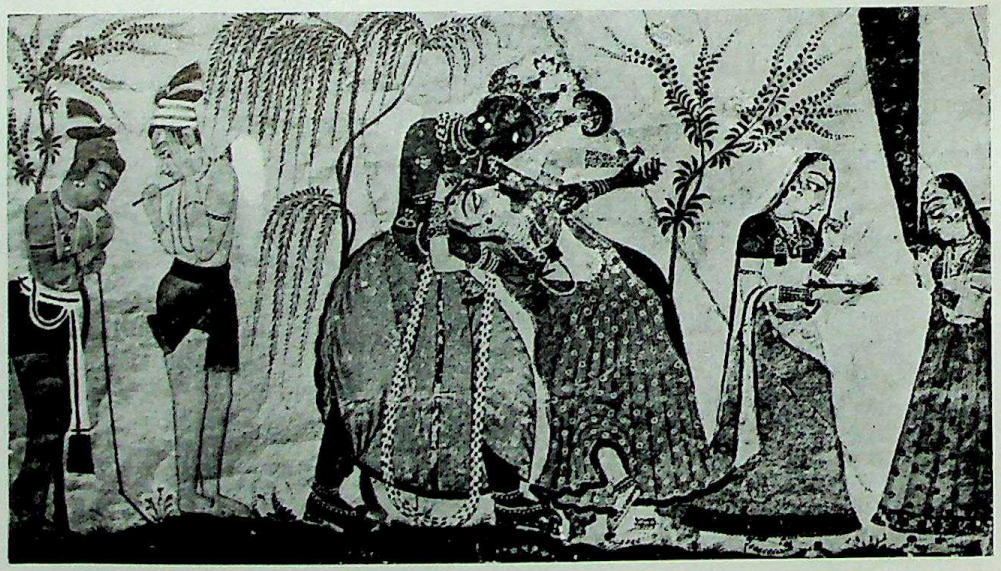
Most of the famous paintings of Jaipur were painted under his patronage including the painting of the Rasalila and lifting of the mountain Govardhana. Painting of the Partap Singh style continued under Jagat Singh II (1803-1818) and Jai Singh III (1818-1835). Painting in Jaipur continued till the close of the 19th century under Madho Singh (1834-1880).

6. PAHARI PAINTING

A. Basohli Painting

It is in the Pahari section that the museum has the richest collection numbering about 2,000 dating from the 17th to 19th century. No study of Pahari paintings is possible unless one studies this unique and rare collection.

Basohli style of painting prevailed in the seventeenth and early eighteenth centuries in the foot-hills of the Western Himalayas in the Jammu and Punjab Hill States. The earliest paintings in this style originated in Basohli from where the style spread to the Hill States of Mankot, Nurpur, Kulu, Chamba and Guler.



Dalliance of Radha and Krishna—Basohli School

The Basohli State was ruled from 1678 to 1695 by an enlightened prince, Kirpal Pal, who was a scholar and patron

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of literature and art. Under Kirpal Pal, Basohli developed a new, distinctive and magnificent style for which the State is famous. It is characterized by strong use of primary colours—red, mustard, yellow and blue—and by faces with receding foreheads and great expressive eyes like lotus petals. Trees are stylized and are used as decorative symbols. The horizon is high and bright yellow fills the background, conveying an impression of the bright sunlight of India. Raised white paint is used for painting pearl necklaces. Diamond pieces cut from shining green beetle wings are used to simulate emeralds in the plentiful ornaments. The sources of style are still unknown though there are distinct affinities with Mewar painting of the period—the strong primary colours, the stylized treatment of vegetation, and the manner in which cattle are painted. But the Basohli facial formula is unique; there is nothing like it elsewhere.

The most famous sets of Basohli painting were based on Bhanu Datta's Rasamanjari. A series of paintings of the Bhagavata Purana was painted at Mankot. A Ramayana series which was in the collection of Raja Raghbir Singh of Shangri was painted in the Kulu Valley. Ragamala was other common theme. An extensive series illustrating the Gita Govinda was painted at Basohli in 1730 A.D.

B. Kangra Painting

The main centres of Kangra Valley painting in the eighteenth and nineteenth centuries are Guler, Basohli, Chamba, Nurpur, Bilaspur and Kangra. Later on this style also reached Mandi, Suket, Kulu, Arki, Nalagarh and Tehri Garhwal.

A number of factors contributed to the development of the Kangra style. The Mughal technique of painting, the inspiration of Vaishnavism, the charm of Sanskrit poetry, the beauty of the people of the Kangra Valley and the lovely landscape of the Punjab Hills, all these elements combined together

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gave us the art known as Kangra painting. With its rhythmic lines and glowing colours Kangra painting is one of the finest achievements of the human spirit. There is delicacy and sensitiveness in line combined with rare beauty of colour.

Love-lorn lady—Guler

Guler

Of the hill states Guler has the longest tradition in the art of 'Kangra' painting. During the rule of Dalip Singh (1695-1743) artists were working at Haripur Guler. However, it was during the reign of Govardhan Chand (1743-1773) that an active

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Raja Govardhan Chand—Guler
C. 1750

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school of painting developed at Haripur Guler. There are numerous portraits of this Raja in the Chandigarh Museum. It is Guler which is the birthplace of Kangra painting. Govardhan Chand's son Parkash Chand (1773-1779) continued the patronage of artists. His son Bhup Chand (1790-1826) also had artists working under him. Painting in Guler continued right up to the close of the nineteenth century.

Guler painting is marked by liquid grace and delicacy. The drawing is delicate and precise. The colours which emphasize cool blues and greens are handled with skill.

Kangra

The greatest patron of painting in the Punjab hills was Maharaja Sansar Chand (1765-1823). In 1786 Sansar Chand

Radha and Krishna—Guler

occupied the Kangra Fort and became the supreme ruler of the Punjab hills. Kangra paintings under his patronage were painted at Alampur, Tira Sujanpur and Nadaun, all on the banks

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of the Beas. He attracted artists from Guler and gave them great encouragement. Inspired by his patronage, the artists embarked upon ambitious projects of illustrating the Hindu classics, particularly those connected with the Krishna legend. They illustrated Jayadeva's poem Gita Govinda, Rasikapriya of Keshav Das and Sat Sai of Bihari, the Ramayana, the Mahabharata, the Bhagavata Purana and the Durga Saptashati.

Nurpur

Jagat Singh (1619-1646) was in touch with the Mughal Courts of Jahangir and Shah Jahan and possibly a 'Basohli' style originated independently at Nurpur during his rule, or that of his successor Rajrup Singh (1646-1665). An active school of painting in the 'Kangra' style developed during the reign of Prithvi Singh (1735-1789) and of his successor Bir Singh (1789-1846).

Basohli

During the rule of Amrit Pal (1757-1776) a good deal of painting in the 'Kangra' style was done at Basohli. Possibly it is the work of Ranjha, a son of Nainsukh who had settled at the place. The 'Kangra' style was continued at Basohli during the rule of Vijay Pal (1776-1806) and Mahendra Pal (1806-1913).

Chamba

Painting in the 'Kangra' style flourished at Chamba during the reign of Raj Singh (1755-1794). His chief artist was Nikka, son of Nainsukh. Painting continued under his successor Jit Singh (1794-1808). Chhajju and Harkhu, sons of Nikka, were his principal artists.

Nalagarh

Painting in the Kangra style flourished at Nalagarh during the rule of Raja Ram Saran Singh (1788-1848). Two of his artists whose names are known were Hari Singh and Narsingh Das. One of them painted the Ramayana and

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other themes relating to the Krishna Legend and Nayika Bheda. A collection of Nalagarh paintings was acquired for the museum from Kanwar Brij Mohan Singh of Nalagarh.

Arki

Painting at Arki from the time of Rana Sabha Chand (1640-1670) to that of Bhup Chand (1743-1778) was in an early primitive style. The Kangra style came to Arki during the last years of the rule of Jagat Chand (1778-1828). There are a series of painting of the Bhagavata Purana and the Nayika Bheda in the collection of the present Raja Rajinder Singh.

Mandi

Painting in the 'Kangra' style flourished in Mandi during the last years of the rule of Ishwari Sen from 1805 A.D. Ishwari Sen (1788-1826) was detained by Sansar Chand as prisoner in Tira Sujanpur in 1792 and released in 1805. It seems that painting continued under his successors Zalim Sen and Balbir Sen (1839-1851).

Kulu

Painting in the 'Kangra' style reached Kulu very late. It is only in the latter part of the rule of Pritam Singh (1768-1806) that painting in this style was carried on at Kulu.

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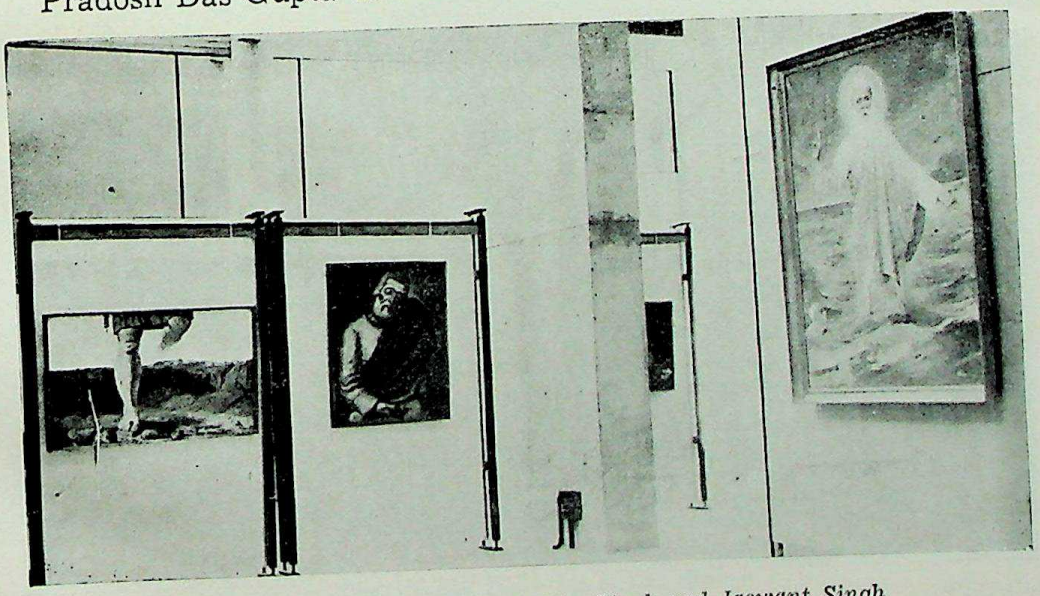
CHAPTER IV

MODERN PAINTINGS AND SCULPTURES

The museum has 500 paintings by 152 artists. Out of these 450 were acquired by Dr. Randhawa. It has in its collection paintings of the pioneers of Bengal Renaissance like Nand Lal Bose, Abanindra Nath Tagore, Gaganendra Nath Tagore, Sarada Ukil and K. N. Mazumdar. It has also in its collection works of artists working in the traditional style like Sobha Singh, Thakar Singh and R. N. Chakravarty. One of its most valuable treasures are the mountain paintings of Nicholas Roerich, E. H. Brewster and S. L. Prashar. Among the modern Indian artists whose works are represented here mention may be made of Amrita Sher Gill, Avinash Chandra, Jyotish Bhattacharya, Sushil Sarkar, Biren De, K. Krishna Devyani, Satish Gujral, K. K. Hebbar, M. F. Hussain, Jaswant Singh, Kanwal Krishan, Krishen Khanna, K. S. Kulkarni, Sailoz Mukerjee, Laxman Pai, Sohan Qadri, Jahangir Sabavala, B. C. Sanyal, R. Sarangan and Y. K. Shukla.

Besides modern paintings, the museum has 62 sculptures by well-known sculptors like Dhanraj Bhagat, Miss Harbhajan Sandhu, S. L. Prashar, Chintamoni Kar, Pradosh Das Gupta and A. N. Sehgal.



Paintings of Guru Nanak by Sobha Singh and Jaswant Singh

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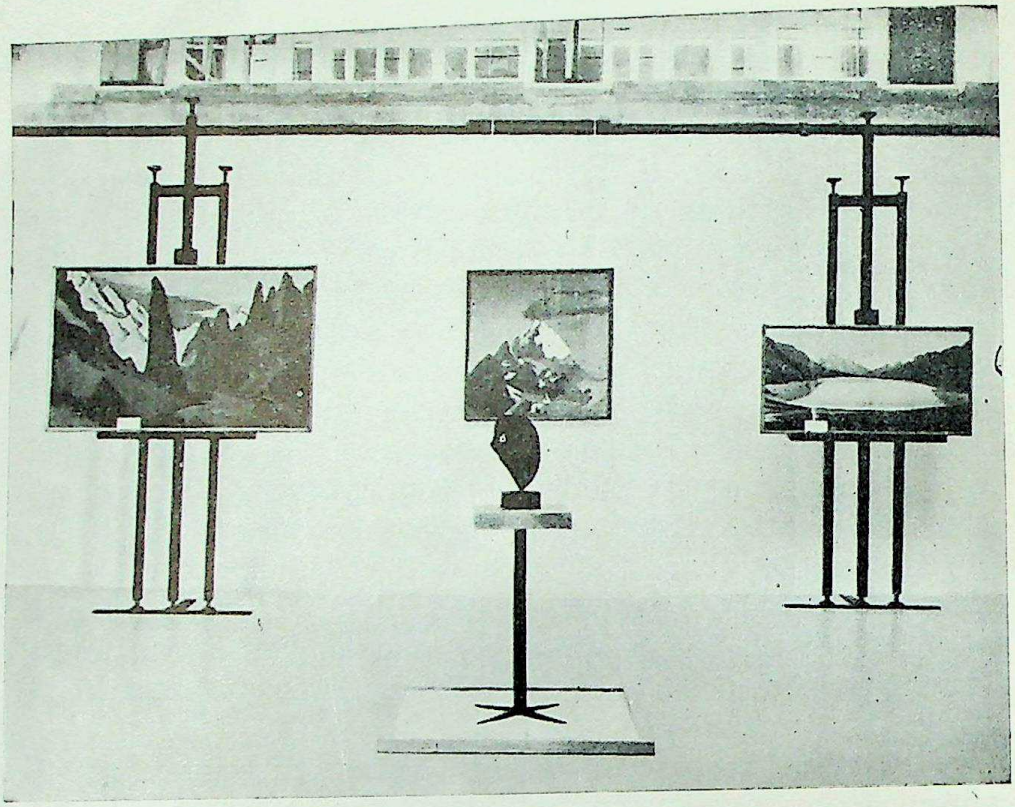
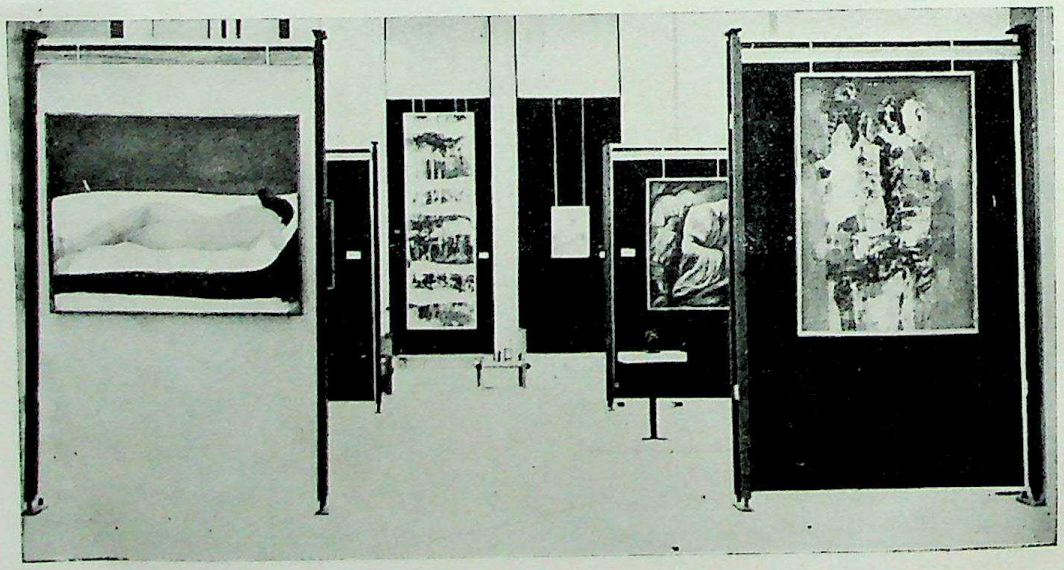


Paintings of the Himalayas by Nicholas Roerich



Gallery of Modern Paintings—Nude, to the left, is by Jyotish Bhattacharya

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The Village Belle by Sushil Sarkar

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Gallery of Modern Paintings—Group of women, to the right, is by Mrs. Vimla Kashyap, and woman with the bird, to the left, is by B. C. Sanyal

Kangra Bride by Sobha Singh

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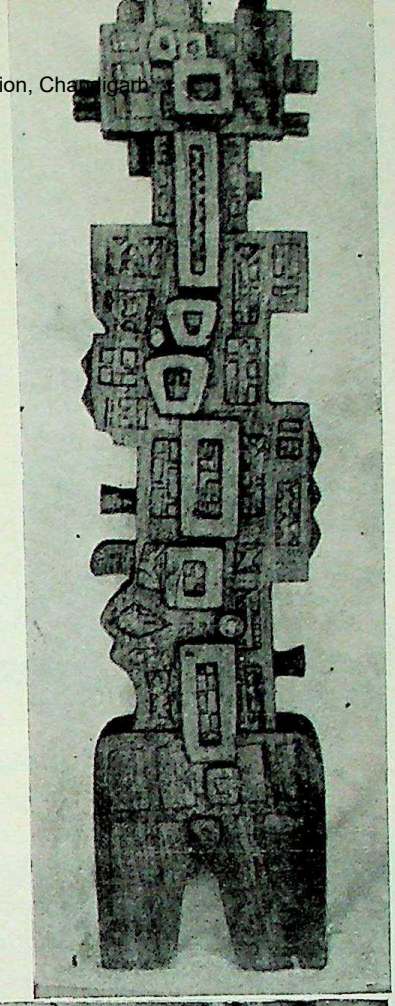
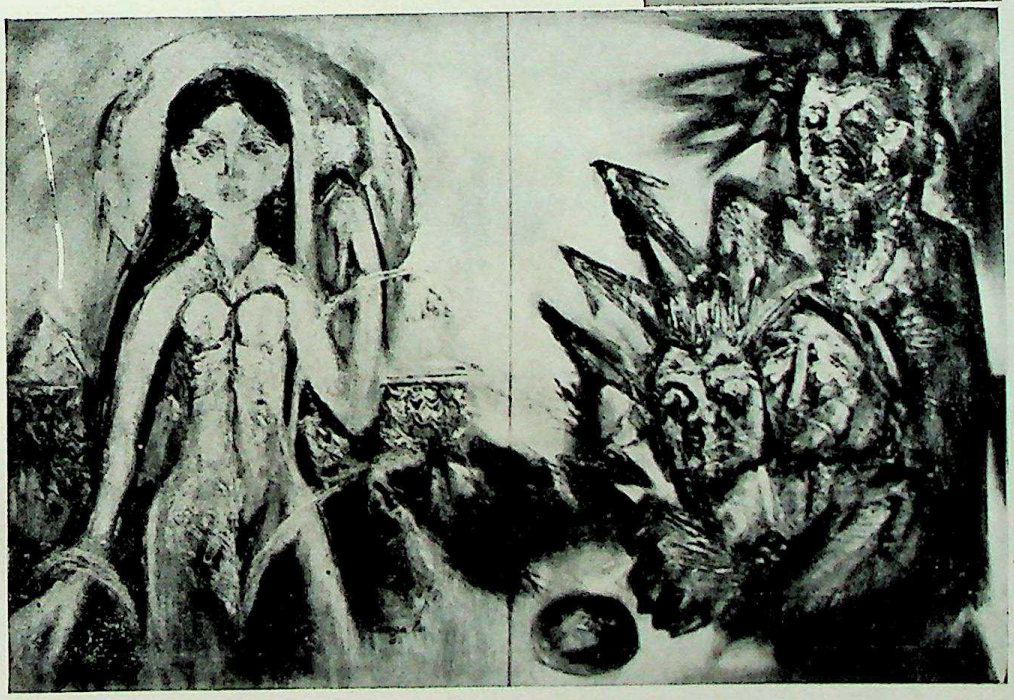


Monarch—a Sculpture in wood by Dhanraj Bhagat



The Beauty and the Beast by Laxman Pai

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Roerich Gallery of Paintings of the Himalayas

Gallery of Modern Paintings—Studies of refugees by Satish Gujral in the foreground

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APPENDIX 1

Speeches delivered at the inauguration of the Chandigarh Museum and Art Gallery on May 6, 1968.

SPEECH BY DR. TRIGUNA SEN, MINISTER OF EDUCATION, INDIA

It gives me great pleasure to inaugurate the Chandigarh Museum and Art Gallery. In 1947 the division of India into Pakistan and Bharat had many effects. One of them was the formation of the Punjab Museum in Simla with its own share of the art material of the Central Museum at Lahore which was founded in 1865. This was purely a temporary arrangement till a Museum building was constructed and got ready at Chandigarh.

The city of Chandigarh has its own special charm; as a town entirely conceived, planned and designed by a master architect: Le Corbusier, who had really created a fairyland, with buildings differing in their artistic pattern from all that we know elsewhere. In Indian Sastric literature a dream world is called Gandharva Nagara which appears and vanishes before one's eyes. Kalidasa had located the Gandharvas in the Punjab, and the appearance of Gandharva Nagara here should not be surprising.

In the city of beautiful buildings the Museum could not be any different. It was designed and planned by Le Corbusier who could not, however, construct and complete it personally. This Museum like another Museum designed and planned by Le Corbusier in Ahmedabad is a charming artistic creation in itself. In the Chandigarh Museum there is a vastness and idea of space created within the limitations of the length and breadth of the galleries which bespeak the masterly design of Le Corbusier. Climbing steps has been completely eliminated for the visitors who could go from gallery to gallery by moving up on the ramps, which take them from floor to floor, through the galleries, thereby eliminating fatigue and making the visit to the Museum a joy.

The Chandigarh Museum is the richest in Gandhara sculptures which is the principal material from the Lahore Museum. The magnificent large sculptures of Buddha and Buddhisattyas of the Gandhara school in the Chandigarh Museum alone can give any visitor from India a complete idea of the best creative talent of the Gandhara sculptors,

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which second rate sculptures can never convey. There is also here a fine collection of stuccoes to represent late Gandhara work of high artistic quality.

I may now inform that there are other Brahmanical and Jaina antiquities, interesting textiles, Tibetan and Nepalese objects, and other examples of arts and crafts, but the largest and most important collection here is of paintings, both miniatures representing Rajasthani and Pahari schools, and a good collection of examples of modern Indian art.

There are Jaina paintings illustrating manuscripts of the 14th and 15th centuries, Mughal paintings and several miniatures representing all the schools from Rajasthan, like Jaipur, Mewar, Kota, Bundi, Jodhpur, etc., and the Pahari schools from the Hills, representing Kangra, Nurpur, Guler, Basohli, etc. These paintings represent important themes from Indian Epics, like the Ramayana, the Mahabharata, the Bhagavata Purana, and the Gita Govinda. The collection of modern paintings represent the works of Abanindra Nath Tagore, Nand Lal Bose, Amrita Sher Gill, Satish Gujral, Sushil Sarkar and several others. There are also sculptures of modern artists.

State Museums of India are very important educational institutions. They have helped in no small measure to the growth of a sense of importance of original study and research in the field of history and culture in different universities. The Chandigarh Museum with this richness of art collection and Library no doubt is a landmark for University, College and School education in these parts of our country. I am very glad to hear that you propose to develop an educational programme. In this connection my Ministry will give all help it can.

My Ministry has been approached to declare your Museum as an Institution of National importance. While I am personally in sympathy with your request, I must frankly confess that you will have to wait till such time as we are a little more certain of exactly what will be provided for education as a whole, and Museums in particular, during the Fourth Plan period. The shape of the Fourth Plan has yet to be decided. In the meanwhile, I can assure you that we ourselves are anxious that the Chandigarh Museum should continue to function as one unit in the Union Territory.

Dr. Randhawa, I know that you are a civil servant and an able administrator. But more than that you are a keen connoisseur of art and a friend of Museums. You have been able to give a great deal of time and attention to this Museum to build it up. This monument in

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this part of our country in my view is a Randhawa legacy. I congratulate the workers and those connected with Museum who have no doubt done their very best to make this beautiful museum a real pride for the area.

I have great pleasure in inaugurating the Museum and Picture Gallery.

SPEECH BY DR. MULK RAJ ANAND

This is the second auspicious day within the space of just over a month in Chandigarh.

Dr. Sen, inaugurated the little Museum in the University on the 24th of March. And, today, he was going to bless the big Museum, one of the biggest in Asia.

May I say at the outset, that the vicissitudes which have attended the making of this Museum could only have been got over by a man of the tenacity of Dr. M. S. Randhawa. Among other difficulties, I remember how, during the Sino-Indian war, the man who had given generous financial help for the construction of this Museum, Sardar Partap Singh Kairon, was forced by the emergency to put the finalisation of the Museum on a lesser priority—and it was the enlightened will and farsightedness of Dr. Randhawa that won the argument about how low should be the priority for culture and how high the priority for war ? Now this building, designed by the genius of Le Corbusier, one of the three or four great architects of the 20th century, stands before us. And the doors will soon open.

Our host, Dr. Randhawa who began his career as a scientist, used to be shy about his interest in the plastic arts twenty years ago, but since then he has produced more than seven monographs on Pahari painting. He contemplates pictures, and the words about them, for one hour every day after he wakes up. Thus art is his daily prayer. May I say that I invariably cut myself with a razor if I do not have my favourite Miro hanging by the side of the mirror in the bathroom..... . We are determined to saturate the eyes of new generations with pictures and sculptures and other things of beauty, strength and vitality because we know, that the basis of science and art is one curiosity. I would like to recall to the minds of this audience that until the 15th century, the scientist was often also an artist and the artist was also a scientist. The example of Leonardo da Vinci will always stand for the total man.

Sir Charles Snow, who has, in recent years, told the world about the rift between the two cultures of science and art, assures us that the

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quarrel can be ended in Asia and Africa (in fact must be ended) because we need whole men with a comprehensive outlook and not merely specialists of the British tradition if we are to build our new dynamic civilisations and hope for the perfume of these civilisations, the poetry, to emerge in the new cultures. The late Dr. Homi Bhabha, the physicist, confirmed our ideas of the kind of man who is emergent in our midst by practising painting and music with distinction, at the same time as he experimented on the cosmic rays and was Chairman of the Atomic Energy Commission. Dr. Randhawa, combines the researches in Botany and the evolution of life with administration of the Chandigarh Union Territory, and as I have told you earlier, with the daily prayer to paintings. Dr. Vikram Sarabhai, our present Chairman of the Atomic Energy Commission insists on attending the rehearsals of his wife's troupe of dancers, has one of the finest libraries of art books and is a collector. Dr. C. V. Raman, at the age of near ninety, has been researching for twenty years in the physiology of vision and has added new dimensions to our knowledge of colours beyond the Raman effect. Prof. Mahalanobis has been deeply interested in poetry all his life beyond planning and science. Dr. Zaheer, Dr. Nag Chowdhury and Dr. Rehman patronise Art. So, you see, those interested in science and in the more mundane life are in good company.

This cubist museum, constructed and completed with the utmost care, by young Indian architects, according to the original design of Le Corbusier, will fascinate those who are uninitiated in art. It has one of the richest collections of creative works of the northern region. Its special treasure is the collection of Pahari paintings gathered mostly by Dr. Randhawa, apart from the old collection which came from Lahore. I can be witness to the assiduous researches, to the difficult journeys into the interior of the Pahari area, to the negotiations with the old families, who were unwilling to give up their treasures at modest prices when rich foreigners would have offered them a thousand times more than Dr. Randhawa could give from the Government Art Purchase Funds.

If you will all forgive my levity, Dr. Randhawa will permit himself to laugh a little; may I tell the audience what is an open secret; there is current a School of action in these parts, which is called Randhawaism. It means getting things done, somehow, anyhow, quickly and to schedule. I am a humble follower of this School of activism.

I believe that men and women of succeeding generations (who will not be addicted to denigration and belittling and carping criticism of

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everything done by others, as are many of the men and women of the present generation) will realise the value of the labours which you, Dr. Randhawa, a busy civilian, and your junior colleagues and workers have put into the making of Chandigarh Museum—a fine modern building would not have been enough without the works of art housed in it.

May I now take the liberty, Dr. Randhawa, to put out before our Central Government a fundamental suggestion about museums. But while I have eagerly watched, in the last some years, the construction of the National Museum at Delhi, of the Salar Jung Museum in Hyderabad and of this Chandigarh Museum, I have hoped that the Central Government, Ministry of Education, will recast its ideas about museums.

Of course, we know, that the Education Ministry is always trying to persuade the ever recalcitrant Finance Ministry to give bigger allocations for education both in technology and in the culture of the humanities.

But even if the Ministry is not able to give any more money than that which has already been sanctioned for museums, I suggest, it might consider appointing a Committee to reorganise the museums of India, according to our new contemporary needs, by reorganising collections, air-conditioning godowns for better preservation, and encouraging new kind of display.

Some of us feel that the preservation of the unity of India in diversity, as well as the connections with neighbouring countries and the other communities, it has become necessary that we might plan our museums somewhat like this:—

(1) One Central National Museum in Delhi, which has already been established.

(2) Five National Museums for the five regions of India as follows:—

(a) The Chandigarh Museum for the northern area of Punjab, Kashmir, Himachal, Haryana and Rajasthan.

(b) The Calcutta Museum for the Eastern area of Bengal, Assam, Bihar, and Orissa.

(c) The Madras Museum for the Southern area of Tamilnad, Mysore and Kerala.

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(d) The Hyderabad Salar Jung Museum, already declared a National Museum, for the Deccan and Madhya Pradesh.

(e) The Bombay (Prince of Wales) Museum (the designation must be got out of the way immediately even as the Kala Ghora has been removed from Rampart Row), for Maharashtra, Goa and Gujrat.

(3) These Regional National Museums may have to be given special emphasis in their relationship with neighbouring foreign countries:—

(a) The Chandigarh Museum may be made a centre for research, not only in the works of the northern region of India, but of Pakistan, Afghanistan, Persia, the Arab lands, and Central Asia.

(b) The Calcutta Museum may encourage research in the art of Tibet, Nepal and the border areas.

(c) The Madras Museum could become a centre of South East Asian studies, including, importantly, research in Malaysia, Indonesia and Ceylon.

(d) The Hyderabad Salar Jung Museum could build up archives of mediaeval Western art, and become centre of research for the neolithic art of middle India.

(e) The Bombay Museum could build up collections of Modern and Contemporary Western Art and encourage the struggle for recognition of value of fine art today, with its neighbouring Cultural Institutions, like the Jehangir Art Gallery and the other galleries of contemporary art.

I am not presenting here a comprehensive scheme for reorganisation of museums. I have done that in a memorandum to the Ministry of Education. I only wish to ask all the colleagues to brood over the development of the above-mentioned museums into dynamic Culture Centres, equipped with libraries, preserving the bulk of the collections against decay with research facilities and other amenities of the leisure society, like gardens, cafetarias and cinema halls, where the young may go for what Le Corbusier called re-creation—the care of body and spirit.

I will reproduce for the audience in conclusion, a conversation I had with Dr. Randhawa some time ago.

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I complimented him on the completion of this museum. He answered: 'We have built a beautiful modern city in Chandigarh and this museum will be an addition to Le Corbusier's constructions, the Legislature, the Secretariat and the High Court. Yes, we have planted a seventeen acre rose garden and we shall do more ..... but we have yet to make men'.

May I suggest, that this Chandigarh Museum which is the soul of the new city, may augur the coming of new men ..... .

SPEECH BY DR. M. S. RANDHAWA, CHIEF COMMISSIONER, UNION TERRITORY, CHANDIGARH.

It is a day of special significance to me personally. This museum represents culmination of efforts in collection of paintings and sculptures which started in 1952. It is also realisation of a dream which I long cherished. Now after 16 years I see it ready in every respect.

It is a miracle that it is being opened today. When I look back and recall the vicissitudes through which this project has passed, my belief in that Unseen Power which helps all good work is reinforced. Shri Kulbir Singh, Chief Engineer of the Capital Project, has given you a brief history of the museum. Though included in the 2nd Five-Year Plan, it is only in the 3rd Five-Year Plan it could take shape. Museums and art galleries are still regarded as luxuries. In fact they are instruments of visual education which present the history of the country in a visual manner. From that angle they are more important than mere history books which are full of details regarding kings and their battles. It is much more important to know about the culture of the past, viz., how people lived, what type of clothes they wore, the crops they grew and the ideas which moved them.

Besides they foster good taste among the people and develop them spiritually. Art is not a luxury but is as important for the balanced development of human personality as food and drink. In fact it is appreciation of beauty which distinguishes man from the apes and played a vital role in evolution of man.

It is a pity that the officials of the Finance Ministry and the Planning Commission do not realise the importance of art galleries and museums. When any cuts in expenditure are made it is these schemes which suffer and are readily blue-pencilled. So far as this museum is concerned a factor which proved vital to it was my presence in the

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Planning Commission from 1961 to 1964, which helped the museum scheme to survive.

Partition of Punjab on 1st November, 1966, was another event which for a while jeopardised the existence of the museum. There was large demand for accommodation for offices for the Punjab and Haryana Governments. Feelers were thrown in certain quarters if the museum building which was lying empty and had plenty of floor space could be made available. This was a type of vandalism to which at least I could not be a party and the person who made this suggestion was firmly told that he should think of some other alternative.

Here I would like to recall that Shri Dharma Vira, an enlightened administrator, who is also a lover of art, and was Governor of Punjab and Haryana at that juncture, suggested to the Government of India that the valuable art collection of the museum should not be divided, but should remain in the museum. It would have been a tragedy if the collection had been divided, for its educational and research value would have greatly diminished. This proposal of Shri Dharma Vira was accepted by the Government of India, and the Ministry of Home Affairs, informed the Chief Secretaries to the Governments of Himachal Pradesh and Haryana through its letters, dated 11th June, 1967 and 13th November, 1967, respectively, that the museum would not be divided. This is indeed a very wise decision. Art collections belong to the whole nation rather than to any group of people or Governments. They are for the enjoyment of the people and provide research material to scholars and cannot be treated as material wealth to be shared and divided. This museum is open to all Indian citizens as well as outsiders and let it be treated as an institution of national importance.

Our object is to make this museum an educational institution and not merely an *ajaib ghar* or 'wonder house'. Hence brief notes on the history, style and themes of sculptures and paintings have been provided by Dr. C. L. Fabri and me. Dr. Fabri, who was Curator of the Central Museum, Lahore, has first hand knowledge of Gandhara sculptures. He checked the identification and dates of these sculptures and terracottas. I have provided the titles and dates for the miniature paintings.

A programme would soon be developed with all the schools and colleges in Chandigarh. Students would be brought in batches and given talks on the history and aesthetics of paintings and sculptures which are exhibited in this museum.

Now I would avail of this opportunity to acknowledge the services which have been rendered to this museum by a large number of persons.

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To me foremost comes the name of Le Corbusier, who designed and planned the building. When he was designing the plan I told him clearly that I did not like the museum building which he had designed for Ahmedabad and the Chandigarh Museum should be an improvement on his earlier creations. He was piqued at this criticism but it proved helpful. In this museum he has designed one of the best buildings which he had ever handled. The details were prepared by Shri S. D. Sharma, Architect, who had the benefit of the advice of Mons. P. Jeanneret and later on of Shri M. N. Sharma. Shri S. D. Sharma worked in a spirit of dedication and deserves much praise.

Great credit is due to Shri Kulbir Singh, Chief Engineer of the Capital Project, who has been associated with its construction from 1962 to date. He took great interest in this work and kept the schedule of construction work under his personal review. The construction work was guided by Shri G. S. Toki, Superintending Engineer, a sensitive person with great intelligence, who handled various problems with commonsense and ingenuity. During the early period the construction work was done under the supervision of Bhag Chandani, D. V. Sahni and Gurdip Singh, Executive Engineers. However, the finishing touches have been given by Satinder Singh, a young engineer who has a flair for research and is highly intelligent. The construction of roads was done by P. S. Sokhey, Executive Engineer. Out of the S.D.O.'s, who supervised the work, A. K. Bhatia, A. S. Bains and M. R. Singal deserve special mention. S. K. Suri, Section Officer, supervised the construction. Gurdev Singh, Works Inspector, and Rakha Mal, carpenter, also deserve mention. Credit is due to the workers who worked with a sense of service and dedication. They have been working cheerfully till mid-night for many days. Among them Devi Singh, stone-smith, and Gurdev Singh, carpenter, deserve special mention. Devi Singh chiselled grey stone transported from Barog into pedestals for the Gandhara sculptures and Gurdev Singh prepared frames of paintings.

The installation of electricity in the building has been done under the supervision of Shri M. L. Sharma, Superintending Engineer (Electricity). Shri Resham Singh, Superintending Engineer, Public Health, installed the water-supply and sewerage. Landscaping has been done by Hardyal Singh, Executive Engineer, Horticulture. During the coming monsoon this work would be completed, and the museum would be provided an environment worthy of its monumental building.

Here I also record my appreciation of the excellent work done by Shri Sushil Sarkar, Director of Art and Museum, who has taken personal

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interest in the administrative and other problems and has worked in a dedicated manner. He was ably assisted by the three gallery assistants, Mohan Singh, Har Gopal Jhamb and Miss Surinder Kaur Dosanjh and the Superintendent, O. P. Kapur. Credit is due to Prem Malhotra for the setting up of the Library.

Let me also convey my appreciation to Mrs. Ratna Mathur Fabri for the excellent display arrangements of the art objects. With the exception of the Chandigarh Museum and the National Museum, New Delhi, other museums in India are badly arranged. Some of these museums have priceless art treasures but how miserably they are presented ! Advantage should be taken of the experience and talent of Mrs. Fabri who incidentally is the first Indian to design the lay-out of a major museum.

At this stage I would also like to present a collection of 1,144 books and manuscripts from my personal collection. They will be of great value to research scholars who would like to know facts regarding the collection of paintings and the various studies which have been carried on in paintings of the Pahari schools from 1952 onwards.

In the end I thank you, Dr. Triguna Sen, for patronising us and for so kindly agreeing to open this museum. I regard this as a symbol of the interest you are taking in the museum movement. I am sure your visit will spark a movement for the renovation of the museums in India.

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APPENDIX II

I. Details of Art Objects in the Museum and Art Gallery, Chandigarh.

II. Sources of Acquisition of Miniature Paintings.

III. Names of Artists whose works are represented in the collection of Museum and Art Gallery, Chandigarh.

I. DETAILS OF ART OBJECTS IN THE MUSEUM

		At the time of partition	*Supplemented after partition*	*Total*
	I. *Sculptures*			
1.	Gandhara Sculptures	619	—	619
2.	Stucco heads	10	—	10
3.	Terracotta objects	10	—	10
4.	Indian Sculptures (Brahmanical)	92	23	115
5.	Bronzes	13	8	21
6.	Indian Sculptures (Modern)	—	62	62
	II. *Paintings*			
1.	Miniature Paintings	447	2348	2795
2.	Modern Paintings	20	480	500
3.	Wall Paintings	—	14	14
4.	Calligraphy	20	—	20
	III. *Other Objects*			
1.	Wood carvings	—	15	15
2.	Enamelled Objects	4	—	4
3.	Metal Objects	31	—	31
4.	Jewellery Objects	10	—	10
5.	Ivory Objects	15	—	15
6.	Lacquer works	29	—	29

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	At the time of partition	Supplemented after partition	Total
7. Ceramics	3	—	3
8. Textiles	—	9	9
9. Tibetan Tankas	10	1	11
10. Chamba Rumals	15	1	16
11. Phulkaris	13	8	21
12. Shawls	5	—	5
13. Sikandarnama Shawl	1	—	1

II. SOURCES OF ACQUISITION OF MINIATURE PAINTINGS

I. *Family Collections*

1. Rani of Abhrol.
2. Shri Basant Lal of Molag.
3. Tikka Narinder Chand of Garhi Manaswal.
4. Shri Ram Singh of Bhawarna, Kangra Valley.
5. Capt. Sundar Singh of Mirthal.
6. Tikka Gajinder Singh of Garhi Manaswal.
7. Justice A. N. Sen.
8. Kanwar Devi Chand of Nadaun.
9. Rao Birendra Singh of Rewari.
10. Shri Nihal Singh of Chamba.
11. Mian Chattar Singh of Arki.
12. Mian Kartar Singh of Bassa Waziran, Nurpur.
13. Kanwar Brij Mohan Singh of Nalagarh.
14. Sodhi Gurbachan Singh of Rupar.
15. Kanwar Inder Vijay Singh of Mankot.
16. Shri Man Chand Uppal, Kangra.
17. Shri Ishwari Singh Chandela, Udaipur.
18. Raja of Nurpur.
19. Raja Dhruv Dev Chand of Lambagraon.
20. Shri Durga Singh Bains.

II. *Art Collectors*

1. Prof. Mohan Rakesh of Jullundur.
2. Dr. Paira Mal, Amritsar.
3. Prof. Netri Kishore Mehta of Haripur.
4. Shri Uttam Singh Rao.

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5. Sir Jai Lal.
6. Shri Gauri Parshad Saksena.
7. Shri Lachman Das of Rajol.
8. Shri Durga Parshad.
9. Shri B. C. Mittra.
10. Shri S. P. Singh.
11. Shri Satya Paul.
12. Lt. Genl. D. R. Thapar.
13. Shri P. R. Kapur.
14. Mrs. Adya Jha.
15. Shri Narotam Singh.
16. Shri Prithvi Pal Singh Jaura of Jullundur.
17. Shri Kailash Chand Jain.
18. Shri R. G. Vijavargia, Jaipur.
19. Shri Poonam Chand Dudhoria.

III. *Art Dealers*

1. Shri K. Prahlad Singh.
2. Shri M. R. Bharany.
3. M/s. Sham Sunder Bharany, Amritsar.
4. M/s. Curio House, Calcutta.
5. Kanwar Sangram Singh, Jaipur.
6. Shri C. L. Bharany.
7. M/s. Mohenjo Daro, New Delhi.
8. Shri Gulab Chand Bengani.
9. M/s. Kapur Curio.
10. M/s. Boutique.
11. Shri Tula Ram.
12. M/s. Curio House, Udaipur.
13. M/s. Indian Art Palace.
14. Shri B. P. Sharma.
15. Shri Badri Nath Gupta.
16. Shri Lal Man.
17. Shri Harbhajan Singh Chawla.
18. Shri J. N. Sharma.
19. M/s. Curio House, New Delhi.
20. Mrs. Kamla Mittal.
21. M/s. M. R. Bharany & Sons.
22. Shri R. L. Sharma.
23. Shri B. R. Sharma.

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III. NAMES OF ARTISTS WHOSE WORKS ARE REPRESENTED IN THE COLLECTION OF THE MUSEUM AND ART GALLERY, CHANDIGARH

I. Painters

Bengal Renaissance

1. Bhattacharya, S.D.
2. Bose, Nand Lal.
3. Dey, Manishi.
4. Dhar, K. M.
5. Guha, Santona.
6. Gupta, Samarendra Nath.
7. Mazumdar, K. N.
8. Roy, A. K.
9. Roy, Jamini.
10. Sarkar, Madhu.
11. Tagore, Abanindra Nath.
12. Tagore, Gaganendra Nath.
13. Ukil, Sarada.

Artists working in Traditional Style

1. Chakravarty, Ramendra Nath.
2. Ganga Singh.
3. Habeeb, Rano S.
4. Kirpal Singh.
5. Rajput, L. S.
6. Sobha Singh.
7. Thakar Singh.

Mountain Painters

1. Brewster, E. H.
2. Brunner, S.
3. Prashar, S. L.
4. Roerich, Nicholas.
5. Sinha, Kiran.

Important Modern Artists

1. Alkazi, E.
2. Amrita Sher Gill.
3. Appasamy, J.
4. Avinash Chandra.
5. Bhattacharya, Jyotish.
6. Biren De.
7. Das, Arup.
8. Devyani, K. Krishna.
9. Ghosal, Satyen.
10. Gram Powell.
11. Gujral, Satish.
12. Gupta, Bimal Das.
13. Hebbar, K. K.
14. Hussain, M. F.
15. Jaswant Singh.
16. Kanwal Krishna.
17. Krishen Khanna.
18. Kulkarni, K. S.
19. Mukerjee, Sailoz.
20. Pai, Laxman.

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21. Qadri, Sohan.
22. Sabavala, Jehangir.
23. Sanyal, B. C.
24. Sarangan, R.
25. Shukla, Y. K.
26. Sushil Sarkar.

Other Modern Artists

1. Aditya Parkash.
2. Agarwal, Rajinder.
3. Ajit Singh.
4. Aryan, K. C.
5. Azmat Shah.
6. Baljit Singh.
7. Balvinder Singh.
8. Bardhan, M. K.
9. Bakshi, Vinod.
10. Barman, Shakti.
11. Bhardwaj, Surinder.
12. Bhogal, A. R. Singh.
13. Bhusan, Vidya.
14. Bisht, N. S.
15. Bisht, Anandi Devi.
16. Chatterjee, Sunirmal.
17. Chawla, Damayanti.
18. Chakravarty, Prabir.
19. Chatterjee, Nelmohni.
20. Choval, Parmanand.
21. Dutta, S. S.
22. Farooqi, Anis.
23. Gautam, A. C.
24. Gautam, Nirmala.
25. Ghai, Ved Parkash.
26. Gill, R. S.
27. Gupta, D. P.
28. Gupta, Dalip Das.
29. Gulzar Singh.
30. Habenfeldt, G.
31. Harnek Singh.
32. Heath, L.
33. Imam, S. A.
34. Idrisullah.
35. Jassu, Rawal.
36. Jain, Raj.
37. Jodh Singh.
38. Kapoor, Bhagwan.
39. Kammie Soni.
40. Kashyap, Vimla.
41. Kaul, Triloke.
42. Khanna, Balraj.
43. Manchanda, S.
44. Mehra, Rajesh.
45. Menon, K. M.
46. Mittal, D. P.
47. Mittal, Jagdish.
48. Mittal, Kamala.
49. Mukerjee, B. N.
50. Mukerjee, Vishva Nath.
51. Musleh Ahmed.
52. Muthukoya, N. K. P.
53. Pawar, D. A.
54. Parimoo, Bansi.
55. Parmar, Khodidas, B.
56. Pasricha, Ram Nath.
57. Paul, Subal.
58. Paymani, R. B.
59. Phani, Bhusan.
60. Prabha, B.
61. Prem Singh.
62. Prem Lata.
63. Purewal, H. S.
64. Puri, N. K.
65. Rahi, Ramesh.
66. Rajput, L. S.
67. Rania, R. S.
68. Rawal, R. S.
69. Roop Chand.
70. Rore, Reba.

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71. Roy Chaudhry, Arun Bhati.
72. Roy, G. K.
73. Roy, Gokal Kishore.
74. Roy, Jagdish.
75. Santona, G. R.
76. Santosh, G. R.
77. Sadwailhen, Babu Rao.
78. Sahi, R. S.
79. Sarbjit Singh.
80. Sathi, R. S.
81. Shekhawat, K. S.
82. Sharma, D. N.
83. Sharma, Om Parkash.
84. Sinha, Chita.
85. Subramanian, V. K.
86. Suri, Santosh.
87. Sulabhe Shirolkar.
88. Sundram, Vivan.
89. Sultan Ali.
90. Suryamurthy.
91. Swamy, Kumaril, E.
92. Tuli, Mohinder.
93. Verma, Dalbir Singh.
94. Verma, K. S.
95. Vyas, Chintamani.
96. Wako.
97. Wala, Kishore.
98. Waghela, M. O.
99. Wali, Dina Nath.
100. Yadava, J. R.
101. Yulu Nath.

II. Sculptors

List of Sculptors

1. Avtarjeet Singh.
2. Bhagat, Dhanraj.
3. Bhimani, Arjun.
4. Chugh, B.M.
5. Chakravarti, Debarata.
6. Dass Gupta, Pradosh.
7. Guru, Bal Krishna.
8. Janki Ram, P.V.
9. Jhamb, Har Gopal.
10. Kar, Chintamoni.
11. Matharu, Charanjeet Singh.
12. Prashar, S. L.
13. Sarkar, Sushil.
14. Sanyal, B.C.
15. Sandhu, Harbhajan.
16. Shiv Singh.
17. Mrs. Swaminathan.
18. Vidya Shanker, S.G.

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